

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, MARCH 31, 1877.

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HER MAJESTY'S THEATRE, HAYMARKET.

MR MAPLESON has the honour to announce to the Nobility, Gentry, Subscribers, and the Public, that the OPERA SEASON will COMMENCE on SATURDAY, April 28. The Box Office is now open; intending Subscribers can make application to Mr MAPLESON, Her Majesty's Theatre, Haymarket; Mr MITCHELL, Messrs LACON & OLLIER, Mr BUBB, Mr OLLIVIER, and Messrs CHAPPELL, Bond Street; Mr A. HAYES, 4, Royal Exchange Buildings; Messrs CRAMER & Co., Regent Street; and of Messrs KEITH, PROWSE, & Co., 48, Chapside. The Prospectus will be published on Wednesday next.

CRYSTAL PALACE.—SATURDAY CONCERT.

THIS DAY, at Three o'clock. The Programme will include:—Overture, "Faniska" (Cherubini); Symphony No. 1, in C minor (MS.) (Brahms), first time at these Concerts; Concerto No 2, in D minor, for pianoforte and orchestra (Mendelssohn); Ballet Airs, from *La Reine de Saba* (Gounod). Vocalists—Miss Emily Thornton (her first appearance at these Concerts), Mr Edward Lloyd. Solo Pianist—Miss Schürmacher (her first appearance). Conductor—Mr AUGUST MANNS. Reserved Numbered Stalls, 2s. 6d.; Unnumbered Seats, 1s.

CRYSTAL PALACE.—SIXTH TRIENNIAL HANDEL

FESTIVAL. Friday, June 22, Public Rehearsal; Monday, June 25, *Messiah*; Wednesday, June 27, Selection; Friday, June 29, *Israel in Egypt*. Full particulars will be shortly published.

WAGNER FESTIVAL.

ROYAL ALBERT HALL.

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P R O G R A M M E OF SIX GRAND CONCERTS.

MONDAY EVENING, May 7th.	"Rienzi."
WEDNESDAY EVENING, May 9th.	"Tannhäuser." "Das Rheingold."
SATURDAY MORNING, May 12th.	"Der Fliegende Holländer." "Die Walküre."
MONDAY EVENING, May 14th.	"Tannhäuser." "Die Walküre."
WEDNESDAY EVENING, May 16th.	"Lohengrin." "Siegfried."
SATURDAY MORNING, May 19th.	"Der Meistersinger." "Götterdämmerung." "Siegfried." "Tristan und Isolde." "Götterdämmerung."

PRICES of ADMISSION to each Concert:—Private Boxes, from 5 Guineas; Amphitheatre Stalls, 1 Guinea; Arena Stalls, 15s.; Balcony (first three Rows), 15s.; other Rows, 10s. 6d.; Orchestra, 5s.; Organ Gallery, 5s.; Gallery, 2s. 6d.; which may be had at the Royal Albert Hall; of the usual Agents; every Music-seller in the United Kingdom; and of

HODGE & ESSEX, Directors,

Chief Ticket Office, 6 and 7, Argyll Street, Regent Street, London, W.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THE Nobility, Gentry, Subscribers, and the Public are respectfully informed that the OPERA SEASON of 1877 will COMMENCE on TUESDAY, April 3.

Applications for Boxes, Stalls, and Prospectuses to be made to Mr EDWARD HALL, at the Box Office, under the Portico of the Theatre; to Mr MITCHELL, Messrs LACON & OLLIER, Mr BUBB, and Messrs CHAPPELL, Bond Street; Mr A. HAYS, 4, Royal Exchange Buildings; Messrs CRAMER & Co., Regent Street; and to Messrs KEITH, PROWSE, & Co., 48, Chapside.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W.

On MONDAY, April 2, 1877, at Five o'clock precisely, a Paper will be read by W. A. BARRETT, Esq., Mus. Bac., Oxon., on "Music in Cathedrals." Chair taken at 4.30 p.m. CHARLES K. SALAMAN, Hon. Sec.

THE BACH CHOIR.—TWO CONCERTS, at St JAMES'S

HALL, on WEDNESDAY Evening, April 11, and WEDNESDAY Evening, April 25, at Eight o'clock. At the First Concert, John Sebastian Bach's great Mass, in B minor, will be performed for the third time in England. Artists—Mme Lemmens-Sherrington, Mme Patey, Mr W. H. Cummings, and Signor Foll. Principal Violin—Herr Straus. Organist—Mr Thomas Pettit. Conductor—Mr OTTO GOLDSCHMIDT. Sofa Stalls and Front Row in Balcony, 10s. 6d.; Reserved, 7s.; Unreserved Seats, 5s.; Admission 3s. Stanley Lucas, Weber & Co., 60, New Bond Street; Mitchell's Royal Library, 33, Old Bond Street; Chappell & Co., 50, New Bond Street; and Austin's Ticket Office, St James's Hall.

MR and MRS JOHN CHESHIRE'S EVENING CONCERT,

LANGHAM HALL, W., on TUESDAY Evening next, April 3. Artists—Messrs Liebhart, Gassier, Jessie Royd, Roche, Arnim; Messrs Perren, Baylis, Pearson, Caravoglia, W. Clifford, and Gustave Garcia. Pianoforte—Mrs John Cheshire, Mrs Clippindale, Miss Cronin, and Mr Ganz. Harp—Miss Zoe Lowe and Mr John Cheshire. Tickets, 10s. 6d.; 4s.; 2s. 6d.; and One Shilling, of the usual Agents and at the Hall. Commence at Eight.

BY SPECIAL DESIRE.

HERR SCHUBERTH begs to announce that he will give a MATINEE MUSICALE, at LONDONDERRY HOUSE, Park Lane (by kind permission of the Marquis and Marchioness of LONDONDERRY), on SATURDAY, 14th April, 1877, to commence at Three o'clock. Further particulars will be duly announced. Tickets, One Guinea; may be obtained at Messrs D. DAVISON & Co., 244, Regent Street, W.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY

STREET, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. ELEVENTH SEASON, 1877. The Next Meeting for Vocal and Instrumental Practice will take place on WEDNESDAY Evening, April 4th. The SECOND CONCERT (55th since the formation of the Society), at the LANGHAM HALL, on WEDNESDAY Evening, April 11th (R. Schumann's Vocal and Instrumental Compositions, forming the first part of Programme). The Society's Concerts and Soirées afford an excellent opportunity for rising Artists to make their *Debuts* in public, and Composers to have their works introduced. Full Prospectus and further particulars on application to H. G. HOPFER, Hon. Sec.

MOZART AND BEETHOVEN SOCIETY. President—

The Marquis of LONDONDERRY. Vice-President—Herr SCHUBERTH. The NEXT SOIRÉE will take place on MAY 1st; and the SIXTH CONCERT at the LANGHAM HALL, on WEDNESDAY Evening, May 16th.

ALEXANDRA MUSICAL BOX (Title Protected and

Registered). Ornamental wood case, machine made, with the following 13 popular Melodies and Tunes:—Safe in the Arms of Jesus—Jesus of Nazareth passeth by—Sicilian Mariners' Hymn—Lo, He Comes with Clouds—Home, Sweet Home—The Minstrel Boy—Auld Lang Syne—The Keel Row—My Little Bunch of Roses—Tommy, make room for your Uncle—Fair Shines the Moon to-night—Silver Threads among the Gold—The Union Jack of Old England. Forwarded securely packed and carriage paid to any address on receipt of a Post-office Order, value 3s. 8d., payable at General Post-office to JOHN LEWIS & Co., 122, Wick Road, Hackney, N.E.

MR FREDERIC WOOD (Primo Tenore), on Tour with the

Willhelmj Concert Party. All Letters to be addressed, care of Messrs HODGE & ESSEX, 6 & 7, Argyll Street, Regent Street, W.

"KILLARNEY."

MDME ALICE BARTH will sing **BALFE's** admired Song, "KILLARNEY," at Kingston-on-Thames, April 3.

"THE HUNTER."

MR G. H. SNAZELLE will sing **REYLOFF's** new Song, "THE HUNTER," at Brixton, April 10; and Greenwich, April 12.

"L'ULTIMO PENSIERO."

MDME AUGUSTA ROCHE will sing the effective and charming Romanza, "L'ULTIMO PENSIERO," by **ELICE MARIANI**, on Tuesday next, at Langham Hall; and on the 19th inst., at Birmingham.

"THE BEACON."

MADAME MARIE BELVAL will sing **WELLINGTON GUERNSEY's** popular Romance, "THE BEACON," at Wornum's Concert-room, Store Street, on the 23rd of April next.

"ALICE, WHERE ART THOU?"

MRS JOHN CHESHIRE will perform **ASCHER's** Popular Fantasia on the Romance, "ALICE, WHERE ART THOU?" at Birmingham, on the 19th April.

"ALICE, WHERE ART THOU?"

MR BARTON MCGUCKIN will sing (by desire) **ASCHER's** Popular Romance, "ALICE, WHERE ART THOU?" and **SIR JULIUS BENEDICT's** Aria, "NULLA DA TE;" at the Grand Concert, given for the Benefit of the **RAILWAY BENEVOLENT FUND**, in the Shoreditch Town Hall, April 25th.

"AMO."

MR WELBYE-WALLACE will sing **Signor Tito MATTET's** last most successful Romance, "AMO," at Hall, April 9th, and Huddersfield, April 13th.

BENEDICT'S ANDANTE, AND CHOPIN'S POSTHUMOUS MAZURKA.

MRS JOHN CHESHIRE, MRS CLIPPINGDALE, MR WILHELM GANZ, and Miss CRONIN will play the admired Arrangement by **SIR JULIUS BENEDICT** of his **ANDANTE** and **CHOPIN's** Posthumous **MAZURKA**, for four performers on two grand pianofortes, on April 3, at Langham Hall.

BENEDICT'S ANDANTE AND CHOPIN'S POSTHUMOUS MAZURKA.

MRS J. CLIPPINGDALE, Miss ALBERT (pupil of **SIR Julius Benedict**) **MR WALTER MACFARREN, and SIR JULIUS BENEDICT** will play this admired Arrangement by **SIR JULIUS BENEDICT** of his **ANDANTE** and **CHOPIN's** Posthumous **MAZURKA**, for four performers on two grand pianofortes, at the Grand Concert for the Benefit of the **Railway Benevolent Institute**, at the Shoreditch Town Hall, Wednesday, the 25th April.

"THE NAIADES."

MADAME ALIDA GASSIER will sing **WELLINGTON GUERNSEY's** Waltz-Aria, "THE NAIADES" and **MARIANI's** Bolero, "I AM AN ARAB MAID," at Langham Hall, on April 3rd next.

"MY SWEETHEART WHEN A BOY."

MR WILFORD MORGAN will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," at the Dome, Brighton, on April 5.

"ALICE, WHERE ART THOU?"

MR GEORGE PERREN will sing **ASCHER's** popular Romance, "ALICE, WHERE ART THOU?" on the 3rd of April, at Langham Hall.

MR T. HARPER, having relinquished his post as Principal Trumpet and Cornet at the Royal Italian Opera, can accept **ENGAGEMENTS** in town and country during the ensuing season.—25, Brecknock Crescent, N.W.

MISS ELENA NORTON, Soprano Vocalist (composer of "The Rose and the Ring"), is open for **ENGAGEMENTS** for Oratorios, Concerts, Soirées, &c., &c. Address, care of **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

MDME MATILDA ZIMÉRI requests that all communications relative to **ENGAGEMENTS** for Concerts and Soirées be addressed to her residence, 13, Selwood Place, Onslow Gardens, S.W.; or to **MR N. VERT**, 52, New Bond Street.

MDLE IDA CORANI having returned to Town, requests that all communications respecting **ENGAGEMENTS** for Opera or Concert be addressed to her Agent, **MR W. B. HEALEY**, care of Messrs Davison & Co., 244, Regent Street, W.

MDME ERNST (Soprano) requests that all communications respecting **ENGAGEMENTS** be addressed to **MR W. B. HEALEY**, care of Messrs Davison & Co., 244, Regent Street, W.

MR CHARLES ABERCROMBIE (Tenor), of St James's Hall and the Royal Aquarium Concerts, Gentleman of Her Majesty's Chapel Royal, St James's, requests that all applications for Terms and **ENGAGEMENTS** for Oratorio, Opera, or Concert, be addressed to **MR W. B. HEALEY** (his Agent and Business Manager), care of Messrs Davison & Co., 244, Regent Street, W.; or the Royal Aquarium, Westminster, S.W.

THE GUITAR.—**MDME SIDNEY PRATTEN**, Teacher of this elegant instrument, is in town for the Season. For Lessons and Concerts address—22A, Dorset Street, Portman Square, W.

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MDME MARIE BELVAL begs that all Communications be addressed to her at 7, Cavendish Place, Cavendish Square, W.

MR SHAKESPEARE requests that all Communications concerning **ENGAGEMENTS** for Oratorios, Concerts, &c., be addressed —6, Howick Place, Victoria Street, S.W.

MRS OSGOOD requests that all communications respecting **ENGAGEMENTS** for Oratorio and Miscellaneous Concerts may be addressed to **MR N. VERT**, 52, New Bond Street, W.

Recently published, in 8vo, price 6s.

MUSICAL INTERVALS & TEMPERAMENTS. AN ELEMENTARY TREATISE.

With an Account of an Enharmonic Harmonium exhibited in the Loan Collection of Scientific Instruments, South Kensington, 1876; also an Enharmonic Organ exhibited to the Musical Association of London, May, 1875.

By **R. H. M. BOSANQUET**,
Fellow of St. John's College, Oxford.

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MOORE and BURGESS MINSTREL SONGS.—All the new and beautiful Songs, Ballads, &c., sung by this distinguished company of Vocalists are now published by the Proprietors, Messrs Moore and Burgess, from whom they may be obtained by the Music-trade and the public. Permission to sing any of the Songs contained in Messrs Moore and Burgess's repertoire is always freely accorded on application to the Manager. It is not necessary to obtain a licence to sing these songs at private meetings and soirées.

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Alone.
Come where the tangled beeches grow.
My Darling's Last Smile.
Sad sounds the harp now.
Friendship, Love, and Wine.
Let each speak of the world as he finds it.
Sing me the songs that I loved long ago.
The Piquet.

The Wild, White Rose.
A boatman's life for me.
My Lily.
Sing, dearest, sing.
Many weary years ago.
Return of the Exile.
Glory of the Grave.
The Alpine Hunter.
Heavenly Voices.
Gentle Flowers.
The Buckles on her Shoes.
The Flight of the Birds.

May be ordered through any Music-seller, or obtained direct from the Publishers, **St James's Hall**, post free, One and Sixpence.

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SING ME THE SONGS THAT I LOVED LONG AGO.

Composed by **W. MEYER LUTZ**. One of the most beautiful and tuneful Ballads introduced by the **MOORE and BURGESS MINSTRELS** for some time past. Now being sung with immense success at **St James's Hall**. Can be ordered through any Music-seller; or obtained from the Manager of the Moore and Burgess Minstrels, **St James's Hall**.

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charming Ballad. Words written by **HENRY S. LEIGH, Esq.** Suitable for Alto, Tenor, or Soprano voices. Now being sung by the **MOORE and BURGESS MINSTRELS**, at **ST JAMES'S HALL**, with extraordinary success. Can be ordered of all Music-sellers; or obtained direct from the Manager of the Moore and Burgess Minstrels, **St James's Hall**.

THE FOLLOWING NEW and BEAUTIFUL SONGS are

being sung at **ST JAMES'S HALL** with marked success:—"Sing me the songs that I loved long ago," "The Flight of the Birds," "The Piquet," and "Sing, dearest, sing." The greatest successes ever achieved by the Moore and Burgess Minstrels. Can be ordered through all Music-sellers; and of the Publishers, Messrs Moore and Burgess, **St James's Hall**. Post free, 1s. 6d.

LISZT.

(From "Mayfair.")

It is now more than thirty years ago that one of the greatest and perhaps most successful virtuoso the world has seen, grew tired of the meed of clapping hands and waving handkerchiefs, and determined to bask in the sober intellectual atmosphere of the small though celebrated court at Weimar. The world had given Liszt all its splendours; he determined to repay the world with brain-treasures of his own coinage. He took to composing symphonies, or "symphonic poems," as he preferred to call them. Masses, oratorios, began to flow rapidly from his facile pen. Liszt's star once more seemed in the ascendant for the world to wonder at and to worship. But alas! for the incongruity of human tastes and distastes. The world refused to do anything of the kind. The same people who had gone into raptures over the virtuoso, now, and perhaps for that very reason, looked with suspicion on the composer. The transition was too unprecedented, the change of front required from the admiring multitude too rapid. Only a few devoted followers performed the difficult manœuvre. These formed themselves into a body-guard of enthusiastic admirers round Liszt the composer, and to this esoteric circle his works have, with few exceptions, been confined, to the present day. The audiences, except in Pesth, where Liszt-worship is a national creed, remain impassive, the critics distinctly hostile. In this country, which likes the *piano va sano* principle in musical matters, the renowned Abbé's compositions would probably have never been heard or heard of, but for the laudable effort of one of his disciples, Mr Walter Bache, who, every year, at a considerable sacrifice of time, and we fear of money, gets up a concert more or less exclusively devoted to works by Liszt. The concert for the present year, was of more than usual interest. It consisted of two of Liszt's symphonic poems, *Mazeppa*, and "Les Préludes," and two concertos for the pianoforte by Chopin and Liszt respectively, both rendered by Mr Bache in his best style. To these instrumental pieces was added, by way of vocal intermezzo, Liszt's setting of Heine's popular song, "Loreley," in which that sweet-voiced American, Mrs Osgood, was heard to great advantage.

Whatever critics may think of Liszt's music, they ought to be thankful to Mr Bache for offering them a splendid opportunity of displaying the powers of fierce controversy and brilliant declamation. These annual concerts form one of the landmarks of the musical season, and no year passes without some exciting and memorable encounter between the detractors and the less numerous but all the more pugnacious partisans of the musical iconoclast. A calm discussion of the subject itself is of course out of the question under such circumstances. When a musical critic has once formed an opinion and committed it to paper St Cecilia herself would be unable to shake his hold on it. Mayfair is free from such obstructions to critical vision. It is committed to no party, no doctrine. Its guileless infancy knows nothing of intrigues and personal motives. It is from such a source that there are impartial statements of the case, without any bias towards either side, ought to be looked for. We will attempt to supply it.

The outcry of conservative musicians against Liszt's proceedings is not without good reason. He is undoubtedly an innovator of the boldest type. Every bar of his music breathes opposition to established rule—insanity, if his antagonists may be believed. But even they cannot deny that there are strange glimpses of consistency and method in this madness. "Music," Liszt would reason, "the free-born daughter of heaven, is enchained in conventional fetters. The overture, the movement of the symphony or sonata, are avowedly constructed on the formal motives of the march or dance. Even the grandest conceptions of Beethoven betray this origin. A strict analysis will always show the same skeleton, viz., a brisk beginning, a slower second phrase, corresponding to the flagging energy of the dancer, and a resumption of the livelier theme." "But all this," Liszt would continue, "is purely accidental, and encumbers the free growth of musical ideas. My art is to take its suggestions from higher motives than from the mechanical movements of march or dance. I will be the true poet-musician of the future. My works shall depict the divine sufferings and joys of Prometheus, Orpheus, Torquato Tasso."

"Granted all this," his adversaries might answer, "what is the gain for the rhythmical and harmonic structure of a piece of music? What indeed is the connection between these heroes and the complicated and highly developed art of sound? Orpheus is said to have moved the animals of the Thracian forest, nay, the very stocks and stones, by the sounds of his lyre; but do we know in what rhythm they moved, or to what diapason that lyre was tuned? The alternations in dance or march are tangible notions which have their distinct musical equivalents, for instance, in the scherzo and

trio, but what is the meaning of an *adagio à la* Prometheus, or a *presto à la* Mazeppa? The case is different in the opera, where we see and hear these characters and where music serves only to accompany and intensify their passions. But no explanatory programme can ever establish the connection between two entirely different chains of thought and perception."

The only satisfactory answer to such an argument is not a word but a deed. Whether Liszt has performed that deed and established that connection is a question which we will not decide for the present. We doubt whether the time for a final decision has as yet arrived. But what we will do is to advise the reader not to miss Mr Bache's next concert, if he should have missed the last. In the meantime, he will have ample leisure to study the subject in innumerable German, French, and English books and pamphlets. When we are all a year older, and, let us hope, proportionally wiser, we may perhaps resume the discussion with a better chance of success.

MR GYE'S PROSPECTUS.

(From "the Graphic.")

Mr Gye has issued his prospectus for the forthcoming season; and it must be allowed that it looks sufficiently attractive. The list of engagements contains the names of all the leading vocalists—sopranos, contraltos, tenors, baritones, and basses, to whom the operatic public has been for some time accustomed, besides those of several new comers, about the majority of whom, knowing nothing, we can say nothing. One or two, however, may turn out to be trump cards, and we shall be glad to welcome them. Among those more or less known to fame is Signor Gayarre, a tenor, about whom there was a good deal of talk last year, both Mr Gye and Mr Mapleson laying claim to his services, which he meanwhile transferred elsewhere. Another is Signor Tamagno, also a tenor, whose advent among us has been for some years vainly relied on. Better late than never. Let us hope that his "appeal to a higher court" may not interfere with his fulfilling his engagement at the Royal Italian Opera. M. Capoul, who was to have sung at Covent Garden last summer, but failed to appear, in consequence of alleged indisposition, is again announced; but this gentleman has already been heard at Drury Lane. Among the promised operas, not contained in the stereotyped repertory, are *Les Vêpres Siciliennes*, composed by Verdi for the Paris Exhibition of 1855, with Mdme Adeline Patti in the chief character (originally played by Sophie Cruvelli); *Santa Chiara*, by the Duke of Saxe-Coburg Gotha; M. Rubinstein's *Nero*; Nicolai's *Visage Comare di Windsor* (*Merry Wives of Windsor*); and *Il Vascello Fantasma* (*Flying Dutchman*) of Wagner, with Mdme Albani as Santa. Out of these the first, fourth, and fifth have already been heard in London, the fifth both in Italian and in English. "Three at least" of the five, however, are positively promised; and it may be taken for granted that two out of the three will be the operas in which the principal characters are set down for Mdme Patti and Mdme Albani. This is devoutly to be wished.

ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the Students' Orchestral Concert, given in St James's Hall, on Saturday evening last, March 24th:—

Grand Mass (No. 5) in E flat (Schubert)—solos by Miss Irene Ware, Miss Orridge, Mr Tower, Mr Seligmann, and Mr Theiler; Concerto in F minor (Op. 19), Barcarolle and Presto agitato (W. S. Bennett)—pianoforte, Miss Alice Heathcote; Air, "Angels, ever bright and fair," *Theodora* (Handel)—Miss Marian Williams (Westmorland scholar); Romance for Orchestra, "Psyche" (Eaton Fanning); Aria, "Deh vieni, non tardar," *La Nozze di Figaro* (Mozart)—Miss Albu; Rondo Brillante in E flat (Mendelssohn)—pianoforte, Miss Lyons; Scena, "Ah! perfido" (Beethoven)—Mrs Crossland Turner; Trio, "The peace of God," *Resurrection* (G. A. Macfarren)—Miss Kate Brand, Miss Orridge, and Mr Seligmann; Song, "Rage, thou angry storm," *The Gipsy's Warning* (Benedict)—Mr Gordon Gooch; Overture, *Athalie* (Mendelssohn). Conductor, Mr Walter Macfarren.

The feature of the programme was Schubert's very interesting Mass, about which we shall take another opportunity of speaking. It is a feather in the cap of our Royal Academy of Music to have been the first to present such a work to the English public.

BOLOGNA.—Verdi has declined the honorary presidency of the International Musical Exhibition to be held in 1878.

Popular Concerts.
(RETROSPECT.)

(Continued from page 213.)

There was an interesting novelty at Saturday's concert, March 17, in the shape of a trio for pianoforte, violin, and violoncello, by the late Michael William Balfe. That the author of the *Bohemian Girl* and so many other popular operas should ever have exercised his genius in this particular branch of art was a surprise to the majority of amateurs, but not by any means to some who belonged to his immediate circle of acquaintance. During such hours of leisure as he could command Balfe often found solace in the composition of instrumental music for the chamber, and the trio so deservedly applauded on the present occasion is only one of several pieces, if not precisely in the same form, or for the same combination of instruments, at least appertaining to the same category of art-product. Among these may be named a sonata for pianoforte and violoncello, intended expressly for Signor Piatti, which has every chance of soon being heard. We have no space to set forth in detail the merits of the trio, and must be content to describe it in general terms as a work full of melody and charm, symmetrical in structure, effectively written for the instruments (upon each of which Balfe could play with facility), and written throughout with agreeable fluency. From among the four movements the *adagio* and *scherzo* (the latter encored) obtained the most applause; but the *finale*, with its fresh pastoral theme, seems to us quite as worthy consideration. Enough that the new trio, played to perfection by Mdlle Krebs, Herr Joachim, and Signor Piatti, was a genuine success. A prelude and fugue in E minor, composed by Mendelssohn in his early period, introduced for the first time, by Miss Zimmermann (who must be thanked for bringing it forward); Schumann's Toccata in C (Miss Krebs); the *Liebeslieder-Walzer* of Brahms (fourth time); and, best of all, Mozart's Quartet in F, his last original work of the kind (Herr Joachim and his companions), completed an interesting programme. At Monday's concert Mad. Schumann played her late husband's Fantasia in C (first time) finely; but the work itself, however thoughtful, is more difficult than attractive, to say nothing of its inordinate length. Being "recalled," she gave the so-called "Spring Song" from Mendelssohn's *Lieder ohne Worte*, as though for variety's sake. A bird escaped from its prison would aptly illustrate the grateful effect of contrast thus presented to the mind. The quartet was that of Schubert in A minor—"Hungarian" as some, "Styrian" as others, delight to call it; but in either case instinct with character and beauty—one of those inspirations, it may be said, that reveal Schubert in every phase. The Serenade in D, a light and tuneful emanation from Beethoven's early fancy, was the other instrumental piece, which, despite its seven movements, and, for the most part, unpretending style, arrested attention to the end, so admirably was it interpreted by MM. Joachim, Straus, and Piatti. How general a favourite is this Serenade may be gathered from the fact that this was its eighteenth performance. No wonder; it abounds in that "abstract," rhythmic melody which a certain clique of enthusiasts repudiate—though Beethoven, "the immeasurably rich master," as Richard Wagner styles him, did not. At this concert the only singer was Mr Barton McGuckin, who gave songs by Mendelssohn and Mr F. Clay in such an earnest, unaffected manner as to win further good opinions. Sir Julius Benedict was the accompanist. About the extra concert on Wednesday, at which Herr Joachim led two of the "Posthumous Quartets" of Beethoven, now rarely, if ever, heard in his absence, it will be time enough to say a word or two next week. Meanwhile, the last afternoon concert is announced for to-day, and the last evening concert (the director's benefit) for Monday—thirty-sixth of the nineteenth series.—*Graphic*.

THE OXFORD AND CAMBRIDGE BOAT RACE.

Honour to both, to all, to each,
Who so manfully strove to teach
A lesson to this timeself age,
When money getting is the rage.
No matter how, or where, or when,
'Tis good sometimes to look on men.

Bentwell.

CAIRO.—*L'Africaine* has been produced with great magnificence at the Vice-Regal Theatre. The principal characters were sustained by Signore Wanda Miller, Varesi, Signori Fancelli, Maurel, and Medini. The next quasi-novelty will be *Guillaume Tell*.

CRYSTAL PALACE CONCERTS.
(RETROSPECT.)

These thoroughly musical entertainments are also speedily drawing to a close. The programmes keep up their interest, and the performances, under Mr Manns, sustain their excellence. The concert on Saturday, March 17th, would have been remarkable if only on account of the overture composed by Herr Joachim for his Cambridge degree. A more intimate acquaintance serves not only to verify first impressions, but materially to enhance our opinion of its merits. "Elegiac Overture" is here no misnomer. It is truly elegiac, and those acquainted with the history, and possessing a fair knowledge of the writings, of Heinrich Kleist, the unhappy patriot and dramatic poet, can readily sympathise with the ideas they have engendered in the mind of one who is himself a poet, though expressing what he has to say, not in words, but in musical tones. Looked at as a mere piece of abstract music, apart from all such associations, it must be pronounced masterly alike in form and development; regarded from the other point of view, it is in the highest degree impressive. The performance on Saturday was very good, but hardly equal to that at the Cambridge Guildhall, under the direction of Herr Joachim himself, who was, of course, more familiar with his own work than the excellent conductor, Mr Manns, at so short a notice could possibly be. The two exquisite movements from Schubert's unfinished symphony, which Mr Manns knows by heart, and Auber's graceful overture to *La Sirène*, were the remaining orchestral performances. Another novelty was a *largo* from one of Handel's concertos, arranged by Herr Helmesberger for violin, harp, and organ, with accompaniment of stringed instruments, the solo parts in which were entrusted to Messrs T. Watson, E. Deane, and G. Lockwood, all skilled professors (encored). A happy setting of the serenade, "Onaway, awake, beloved!" from Longfellow's *Hiawatha*, the composition of Mr H. Gadsby, who played the accompaniment on the pianoforte, was sung by Mr McGuckin in his best style. This, too, was a novelty. Miss Antoinette Sterling gave Sterndale Bennett's charming song, "The Better Land," and the pianoforte concerto was that of Schumann, played by Schumann's wife as only she can play it. The concert to-day, being in commemoration of the fiftieth anniversary of the death of Beethoven, the programme is exclusively selected from the works of that composer.—*Graphic*, March 24th.

DINNER TO A WEST BROMWICH GENTLEMAN.*

On Saturday evening a complimentary dinner was given, at the Great Western Hotel, Birmingham, to Mr W. H. Clemow, who for many years was manager to the District Banking Company at West Bromwich and six other branches, and who within the last two or three weeks has been appointed to a similar position in connection with the North-Western Bank at Liverpool. The dinner, which was of a *recherche* character, was served to upwards of sixty gentlemen. Mr Reuben Farley (chairman of the West Bromwich Commissioners), took the chair, and Dr Underhill and Mr John Manley were vice-chairmen.

After the usual loyal toasts, the Chairman proposed "The Health of Mr Clemow," and in doing so, said that during a period of nearly ten years Mr Clemow had been connected with the Dudley and District Banking Company, and had won the esteem, respect, and confidence of all with whom he came in contact. Apart from his business capacities, Mr Clemow was highly respected for the part he had taken in the public institutions of West Bromwich. He took an active interest in the restoration of Christ Church and in the formation of a choral society. As a member of the Weekly Board of the District Hospital his services were very valuable, and when it was proposed to extend the Town Hall to make room for the Brogden organ his counsel and advice were found to be of great service to the Commissioners. Upon all matters relating to the musical and intellectual advancement of his fellow townspeople, Mr Clemow's assistance had been of inestimable value. The toast was drunk with musical honours.

Mr Clemow heartily thanked all present for the very high compliment they had paid him. Other toasts followed.

* A very old and esteemed contributor to the *Musical World*.—D. P.

THE POPULAR CONCERTS.

(From the "Daily Telegraph.")

The nineteenth season of these concerts ended on Monday, with the usual "Director's Benefit," which, we are happy to say, was a bumper, the hall being crowded in every part. Thus does Mr S. Arthur Chappell go on reaping the deserved reward of enterprise and perseverance as well as of faithfulness to a lofty ideal. Let no one remark here that all these qualities are easy of exercise when the tide of success runs strong. The proposition is, in the abstract, perfectly true; but there was a time when the Popular Concerts were almost aground in low water—when classical chamber music was not "popular," and when its presentation year after year demanded important sacrifices, together with no common faith in eventual good fortune. It is for gallantly sticking to his ship under such circumstances that present success takes the form of a special act of justice, and becomes a source of unalloyed gratification to all who desire the progress of music. Moreover, the lesson it conveys is worth having at a time when so many enterprises are begun only to be abandoned after a feeble struggle. "By perseverance," said Dr Johnson, "the quarry becomes a pyramid," and we all grant the truth of his remark. Nevertheless, it is well to have the pyramid, and the hole out of which it arose, often before one's eyes.

The programme, as customary on these occasions, was of extra length, the artists were numerous, and the works performed of recognised attraction. Indeed, the character of the representation made it resemble the "artists' concert," which, in Germany, so agreeably winds up musical festivals, each leading performer having the choice of a solo for the exhibition of his own special powers. Thus, Mdme Schumann was heard in the "Scènes mignonnes sur quatre notes," entitled "Carnaval," written in 1834 by her famous husband. Strictly speaking, we should say that the distinguished lady played only a selection from these fanciful effusions, the ability with which she interpreted those chosen making us the more regret that any were passed over. That all their beauty was set forth will be assumed; but not often, perhaps, has Mdme Schumann thrown so much vigour or rhythmic power into the "March of the Davidsbündler against the Philistines." She was twice called back to receive enthusiastic applause. Miss Marie Krebs contributed a novelty at these concerts in the shape of three studies from the set of twelve, known as Chopin's Op. 25. Such charming examples of the Polish musician's fancy required no more than the help of Mdme Krebs's nimble fingers and sparkling style to be at once taken on the list of favourites by all, if any, who had not before made their acquaintance. The young artist, like her more experienced countrywoman, earned the thanks of her audience, warmly expressed. Dr Joachim's solo was the prelude and fugue by Bach in G minor, which on former occasions had served him as *cheval de bataille*. How he played it we need not tell, since the labour would be as superfluous as a description of the manner in which his performance was received. Worthy of association with the Hungarian master's effort was that of Signor Piatti in Nos. 1, 2, and 4 of Schumann's "Stücke im Volkston," for violoncello and pianoforte (Mdme Schumann). Anything more exquisite than this artist's singing of the melody in F major (No. 2) cannot be imagined. It was the perfection of skill and taste. Other concerted pieces in the programme were Beethoven's magnificent Quartet in E flat (Op. 74), played by MM. Joachim, Ries, Zerbini, and Piatti; and Nos. 5, 6, and 7 of Brahms' Hungarian Dances, as arranged by Joachim for violin and pianoforte. In the hands of the arranger, with Miss Krebs at the pianoforte, these pretty trifles were safe; and with them the Popular Concert season came to a delightful end. The vocalists were Mdme Redeker, Friedländer, and Sophie Löwe, all of whom gave satisfaction, the first two being specially successful in Rubinstein's lovely duet, "Der Engel." Sir Julius Benedict conducted.

NAPLES.—Sig. Borioli contemplates giving up the management of the San Carlo. The season has hitherto been disastrous.

BARCELONA.—Signora Singer is engaged at the Liceo.

ROYAL ALBERT HALL.

The first performance in England of Gounod's latest Mass, *Sacré Cœur de Jesus*, gave exceptional interest to Mr. W. Carter's concert on Saturday. This Mass (in C major) was introduced some four months ago at the Eglise de St Eustache, in Paris, on the occasion of the *fête* of St Cecile. On the whole it is a work, if of no very striking originality, replete with melodious charm, suave harmony, and devotional feeling. It comprises but few attempts at elaborate working out, wherein the French composer shows discretion, inasmuch as in the employment of strict or florid counterpoint he has never displayed extraordinary aptitude. Moreover the Mass is so constructed that it may be useful at all times for Church purposes, being of moderate length, and presenting no difficulties that may not be readily surmounted. It is written for four-part chorus, with orchestral accompaniments, voiced with convenient smoothness throughout, and scored for the instruments with M. Gounod's accustomed skill, and that pronounced individuality—mannerism, if you please—which, as in all the compositions from the same pen, becomes itself an attraction. The "Kyrie," with its simple harmonisation, might almost pass for one of Rinck's most placid voluntaries. The "Gloria" aims at a higher flight, and sets out with an ingenious "pedal" passage, during which, while the voices sing in monotone, the orchestra gives out the theme, in pure diatonic harmony, and, happily, with no modulation. The ensuing *fughetta*, to the words, "Laudamus te," &c., is built upon a somewhat commonplace subject, and not otherwise remarkable. From this point, however, the movement progresses with ever-increasing spirit, until we come to the "Miserere," the setting of which (*adagio*) we cannot but think poor. Nor is the "Amen" anything very particularly striking. The "Credo" sets out with great boldness, the orchestra and chorus, alternately employed, seeming to share the declaration of faith between them until they join together in an effective peroration. On the other hand we do not care greatly for the chromatic descending scale, for voices and orchestra, set to the words, "Qui propter homines," &c.; though this is more than redeemed by the "Et incarnatus est" and the "Crucifixus," both deeply felt, while curtly expressed, and sufficing to stamp the entire number as one of the best conceived and most ably wrought out in the Mass. The "Sanctus," in which the tenor voices are doubled so as to make it, up to a certain point, virtually a five-part chorus, is provokingly short, but impressive enough in its way. In the "Benedictus," for solo, quartet, and chorus, M. Gounod is at his best, the melody being as charming as the expression is devout. The "Agnus Dei" cannot be praised for originality, though it may justly be praised for its natural flow and symmetrical form. A Mass, written altogether without pretension, could hardly have been brought to a conclusion in a more appropriately unpretending manner. The "epilogue," for orchestra alone, to be played as Communion music, is of a piece with the rest, but might have been written by a composer of less renown than M. Gounod. The performance of the Mass, under Mr W. Carter's direction, though unequal, was by no means ineffective; the solo parts were ably supported by Miss Anna Williams, Mad. Patey, Mr E. Lloyd, and Signor Foli; and the whole left an indisputably agreeable impression. The "Benedictus" was encored. A miscellaneous selection, including other pieces by M. Gounod, and among them his *Gallia* (first heard at the Royal Albert Hall five or six years ago), followed; and Rossini's *Stabat Mater*, with the same excellent quartet of vocalists, brought the concert to an end.—*Graphic*.

MR CHARLES MATHEWS.

(To the Editor of the "Musical World.")

SIR,—Petit bonhomme vit encore! Only a short time ago I had to express my surprise at finding that I had completed the first volume of my autobiography, and I am still more amazed to-day, on arriving in town, to read that I am "lying in a prostrate condition at Bristol." While flattered, of course, by the interest I appear to have excited, I cannot but think it hard that a man cannot be "a little seedy" for an hour or so without being startled by such sensational phrases as "total collapse," "led off the stage in a fainting state," "prostrate condition," and so on. There is many a man who, when too ill to finish his dinner, is all right again by supper time, and this seems to have been my case. Yesterday I was as well as ever, acted as usual at night, came up to town to-day, play at Brighton to-morrow, and am still your and the public's most obedient servant.

C. J. MATHEWS.

March 25

PHILHARMONIC CONCERTS.

Good service was done at the concert given on Thursday night by the production—first time in England—of the third part of Schumann's music to Goethe's *Faust*. The accomplishment of this work, Professor Macfarren tells us, seems to have been an object of Schumann's ambition for many years. It is difficult, however, to reconcile ardour in the task with the fitful manner of its discharge and the long time that intervened between the beginning and end of the labour. Schumann's original idea was obviously limited to setting only the last scene of the second part of the tragedy, and this he began to carry out in 1844, finishing in 1848, between which time and 1853, when the overture was written, he added music to the various scenes that make up Parts 1 and 2. When completed, the whole was produced at Dresden, and, according to Professor Macfarren, "acknowledged as a masterpiece by the musical world of Germany, many persons declaring that they, for the first time, understood the *Faust* of Goethe through the music of Schumann." The verdict so promptly given may be in all respects true, but the time is certainly not ripe for the popularity of the work. Two reasons are assignable for this:—first, as regards the portion heard on Thursday night, the mystical nature of the poetic theme, which presents little of the clearness and definiteness that make up the grand essential of verse intended for musical illustration. Dramatic power being absent, moreover, the interest of the words lies almost entirely in the profundity of their meaning—a profundity so great that there is need to consider them apart from music in order to gauge, in any exact measure, the truth of their musical expression. This fact could not but influence Schumann, who found in it precisely that which was congenial to his intellectual mood. Although fond of composing descriptive music and of allowing himself to be guided by the influence of external things, he was, perhaps more than any other, a subjective musician. At all events, he appears at his best when, having withdrawn, so to speak, within himself, he communes with his own thoughts. With a characteristic such as this, it is no wonder Schumann fastened upon the poetry of Goethe, which afforded him such matter for musical meditation. No wonder, either, that he commented upon it in the language of his art with reference to nothing but absolute faithfulness of expression, as that was by him understood. Herein we have a clue to much in the *Faust* music which could never have been written with the simple object of pleasing the public ear. Number after number, like the allied text, requires to be read again and again, and looked at from divers points of view, before its meaning and appositeness become evident, and, as the public generally are not disposed to take so much trouble, it will be some time before Schumann's work is received into favour. The musician, of course, finds much in it, as in everything from the same pen, worthy admiration, and there are portions so beautiful even to the casual listener, that he can hardly refuse to hear the whole again and again. If, therefore, exuberant enthusiasm was not aroused on Thursday night, the Philharmonic directors need not despair of adding the *Faust* music to their permanent repertory. It will bear hearing—and, mayhap, find an increasing number of hearers—time after time. The performance, conducted by Mr W. G. Cusins, scarcely did justice to its subject, but sufficed to convey a general idea of the composer's intention. As the theme becomes more familiar, its interpretation will doubtless improve. The soloists, who may generally be commended, were Mesdames Osgood, Mary Davies, Duval, Irene Ware, Bolingbroke, Steel, and Reimar; Messrs Guy, Wadmore, and Pope.

Other important features in this concert were Sterndale Bennett's charming overture, *Parisina*; Beethoven's "Choral Fantasia," played, as to the pianoforte solo, by Miss Agnes Zimmermann in her usual correct and musically style; and the ever-welcome overture to *Der Freischütz*. Mrs Osgood sang the Death song from Wagner's *Tristan und Isolde* in such a manner as to win hearty commendation even from those who least like the music. She is an artist capable of interpreting Wagner aright, and this may have had something to do with an encore that could hardly have arisen from admiration of a *scena* which, however faithfully it may express the emotion of the words in the consciousness of the composer, is certainly not beautiful.

—D. T.

GENOA.—With reference to Sig. Petrella, who, according to general report, had been taken to the hospital, ill and destitute, the following telegram has been addressed by the mayor of this city to the Duke of San Donato: "The Maestro Petrella is lodged in a private house, where every care is bestowed on him. The Prefect and the Mayor have taken the initiative in seeing that he wants for nothing. All proper precautions have been adopted, and will continue to be so. Consequently the assertions that the eminent Maestro is abandoned and in the hospital are inexact."

JOACHIM'S ELEGIAC OVERTURE.

Writing on the Crystal Palace concert of March 17th, the *Sunday Times* thus refers to Herr Joachim's new overture:—

"The most important amongst these works was the overture which Herr Joachim wrote for his Cambridge 'Exercise' on the occasion of receiving his diploma. It is dedicated to the memory of the patriotic poet, Herr Heinrich von Kleist, whose unhappy career and self-sought death are familiar events in the annals of German history; but it is not to be considered in any way as a piece of programme music. Indeed, as the writer in the Cambridge programmes appositely states—'The title of the composition sets forth, in some sort, its purpose; but in some sort only, for the overture aims not to depict the circumstances of the poet's life in whose honour it is written, not even to picture, through the most free mediums of expression, his character as an artist, a patriot, and a sufferer; it is designed as an utterance of the composer's sympathy with a man whose genius and whose fate won his love and his reverence.' It is difficult to gauge such work as this by ordinary art forms, inasmuch as the incidents which instigated its production might well lead an author into involuntary departure from canonical rule, for the better representation of his ideas. Herr Joachim (whose name we would prefix with his new titular denomination of 'Dr,' if we thought any more dignity would accrue to it) is too firm an upholder of legitimacy in art, however, to be betrayed into any semblance of error and exaggeration; his overture may, therefore, be taken as a model of form and at the same time a masterpiece of true emotional expression. The beauty of the ideas, no less than their complete earnestness and remarkable continuity, entitle the work to rank with *chefs-d'œuvre* written on a similar plan. There is infinite technical skill displayed in the evolution and working out of the component parts; but Herr Joachim is no pedant, and never wilfully indulges in intricate combinations merely to show that he has all the resources a musician can need at command. Grace, subtlety, and a certain idyllic charm not easily expressed in words, are to be found in this 'Elegiac' overture, but the tenderness and sympathetic quality of certain passages are lit up by occasional flashes of passionate energy and true martial fire. Notwithstanding the gloomy subject on which the overture is founded, it is neither sombre in character nor heavy in treatment, but pervaded by a certain sweetness of sentiment irresistibly touching and infinitely attractive. There is no necessity to say that the orchestra is handled with the facility of a musician conversant with all its capabilities—Herr Joachim's character as an instrumental writer being already established on too firm a footing. Cambridge ought to feel proud of having caused the production of Herr Joachim's overture; it is true that Alma Mater paid for it with a degree, but the price was none too high."

With every word of which we heartily concur. The overture is a genuine masterpiece, and—or we are much mistaken—will be heard over and over again.—D. P.

Law.

F. Bayley, Judge at Westminster County Court, and jury, have had several cases founded on question of copyright. In "*Pointer v. Hengler*," plaintiff, owner of performing right in opera *Maritana*, sought to recover £2 for unlicensed performance of overture at defendant's circus, Argyle Street, Feb. 12. Verdict for plaintiff £2, subject to proof of residence on summons. In case of "*Coote and Chappell (trading as Hopwood & Crew) v. Ingram*," Coote appeared for defendant. Brought to recover damages for injury plaintiffs had sustained in piracy of following songs by defendant in penny song-books:—"Gold, gold, gold," "Give me grip of your hand," "Gone to smash," "I'd rather lather father than father lather me," "She deceived her Johnny," "Don't make noise, or else you'll wake baby," and "The Same Old Game." Publication admitted. D'Alcorn, music publisher, deposed that songs mentioned were valuable copyrights, cheap at £50 each. Such had large sales. Sale injured when songs are published as by defendant, because it makes them more vulgar. Jury returned verdict for plaintiff, 1d. Coote and Chappell recovered 10s. against defendant Wigg for printing and publishing music of song.

C. Duff Short.

ROME.—Sig. Boito's *Mefistofele* is rehearsing at the Apollo.

VENICE.—*Le Pompon* has been given at the Teatro Malibran.

MILAN.—Signora Parodi has replaced Signora Caracciolo as Preziosilla in *La Forza del Destino* at the Teatro della Scala, so that there will be no more scenes like that between the last-named lady and Sig. Faccio, the conductor. Mattia Corvino is in active rehearsal.

AUBER JUDGED BY WAGNER.*

(Continued from page 219.)

"But to return to *La Muette*. It was not only by the dramatic force of its catastrophe that we were charmed; we were at the same time surprised by all the elements and all the details of its conception. In the first place, each of its five acts presented us with a situation of the most striking reality. Then, if we except a bravura piece in the first act for the *prima donna*, the usual plan of airs and duets was scarcely perceptible, the effect they produced being by no means that sought in ordinary operas. The strong and poignant impression experienced by the public did not result from such and such a piece separately, but from the act considered in its entirety. We are at a loss to imagine how such a libretto fell into Auber's hands. Neither before nor after *La Muette* did Scribe ever produce anything similar, though the extraordinary success achieved in this instance ought to have aroused him. But it did not. The pieces he wrote subsequently for Meyerbeer are forced, and without aught like freedom in their treatment, and *Guillaume Tell*, which immediately followed *La Muette*, offers us only a languishing and ineffective story.† To what happy influence, then, are we to attribute the libretto of *La Muette*? It would probably be difficult to clear up this question, and we feel inclined to believe that, on this occasion, Scribe was the depositary of some superior inspiration.‡

"However this may be, Auber was predestined to set the work. He alone could compose the music for it. Rossini, with his old-fashioned Italian breadth, with the drawing, unsupple style of *Semiramide*, *Mosè*, and his other *opere serie*, would never have accomplished it, for that which set the seal of the most marked novelty upon *La Muette* was its unaccustomed concision and vigorous concentration of form. The recitatives traversed the action with the brilliancy and rapidity of lightning, so as to let loose the tempest in the grand concerted pieces. The rolling of the thunder was followed uninterruptedly and incessantly by the thunderbolts. Suddenly calm and serenity were beheld issuing from the midst of the storm, when suddenly the hurricane re-commenced with fresh fury, to end in a cry of pity, or calm down under the religious utterances of a whole people engaged in prayer. As the subject of the piece presented, side by side with the most terrific scenes, others of the most gentle and tender description, Auber was enabled to give to his music the most striking contrasts and the most lively colours, conveyed in so clearly defined and firm an outline, that we seemed, while listening to the opera, to see pass before us a series of pictures painted with sounds.

"The impression produced in Germany by *La Muette* overturned, consequently, all our ideas. Previously we had scarcely known French music, except by the productions of comic opera. A very short time before, Boieldieu had diverted and refreshed us with *La Dame blanche*. Auber himself had been rendered familiar to us most agreeably by his *Maçon*. As for French grand opera, it was revealed to Germany only by the pathetic pomp of Spontini's *Vestale* and *Fernand Cortez*, though, after all, those works struck us as more Italian than French, exactly like *Le Siège de Corinthe*, which had just reached us direct from the same laboratory. We were inclined, therefore, to conclude that the grand lyric drama would never belong to any save foreign composers. Yesterday these composers were called Gluck and Piccini; subsequently they were known as Spontini and Rossini. Being, however, fatally cold and stilted, nothing of their vast compositions could penetrate among the popular masses. Thanks to these defects in the above works, German dramatic music, despite its extremely modest beginnings, kept growing and developing itself out of the fatal shadow flung upon it by Spontini's grand productions, till gradually it attained the height to which it was raised by the fine compositions of Weber. One attempt only of this master was unfortunate; it was that in which he endeavoured to place himself on the ground of grand opera; substituting recitative for spoken dialogue, and, proscribing popular melody, he strove to transport pathetic grand concerted pieces into his opera of *Euryanthe*. The public then deserted his cause, for these noble inspirations were as incapable of penetrating into the heart of the people as those of Spontini himself. The secret malediction weighing upon everything stiff and wearisome had marked grand opera with its fatal stamp.

"Craftily and cautiously Marschner followed his master's footsteps; but he promptly returned to the popular style of romantic

* From *Le Ménestrel*.† Wagner here seems to attribute the paternity of the book of *Guillaume Tell* to Scribe. Everyone knows the book was written by MM. Joly and Hippolyte Bis.

‡ "Es muss etwas Besonderes, fast Dämonisches dabei im Spiele gewesen sein." Literally: "Something particular and almost demoniacal must have been at work."

opera, in which music alternated with spoken dialogue. Thus *Der Vampyr* and *Templer und Jüdin* were most favourably received by the German people. This state of affairs was destined to be completely changed by the appearance of *La Muette*."

Let us stop a moment and take breath a little before going on with this long panegyric of Auber, which is not as disinterested as might be supposed. If we felt inclined to enter into an argument with Wagner, there is more than one point open to objection in this piece of pleading *pro domo*, disguised in the form of a dithyrambic in honour of *La Muette*. Among very just views, frankly set forth, the author has insinuated, with evident premeditation, errors which are easily observed, and on which the reader has doubtless placed his finger. I fancy, too, that the reader will not have been able to refrain from smiling at the airiness with which Wagner speaks of the fatal wearisomeness weighing upon grand French opera; for even those persons who, recognising his genius, bow before the grandeur of his works—and I am one of their number—cannot deny that the author of the Nibelungen Tetralogy has given truly epic proportions to boredom on the stage. Exceedingly comical, also, is the trouble Wagner takes to demolish poor Scribe; and nothing is funnier than the inventor of dramatic puerilities, such as *Tannhäuser* or *Tristan*, giving theatrical lessons to the author of the *Prophète* and *Les Huguenots*.

But we will leave these specimens of petty cavilling, and content ourselves with noticing the only heresy which directly interests us. If we are to believe Wagner, French grand opera, before the appearance of Auber, was exclusively given up to foreign composers. In support of his thesis, the apologist of *La Muette* cites Gluck and Piccini, Spontini and Rossini, but intentionally leaves in the shade the author of *Castor et Pollux*, with his numerous epigoni. Now it must be plainly stated that these great masters were not foreigners for us. I give up Piccini, but the Gluck of the two *Iphigenias* and of *Armide*, the Spontini of *La Vestale* and *Fernand Cortez*, and the Rossini of *Guillaume Tell*, as well as Meyerbeer, were, and will always remain, French composers, despite their exotic nationality. The admirable works which these illustrious artists created for our grand Parisian stage are due to the secret collaboration of their genius with our national spirit; we distinctly claim our share in these works, and no one has a right to dispute it; we want to participate in the victory after taking part in the battle. Had fate played off on Wagner the sorry joke of causing him to be born in Paris, there can be no doubt that the Germans would have claimed him as one of themselves, just as we claim Gluck as one of us, for Wagner's genius is, and always will be, essentially German; that of Gluck, on the contrary, was modified and transformed by our influence. In support of my assertion, I refer to Gluck himself, who was himself the first to proclaim the fact. This is the reason why the author of the Tetralogy, even though he had been born at the Batignolles, would have found his natural sphere in Bayreuth; and why the author of *Armide*, despite his having accidentally first seen the light in Bohemia, is still the first of French composers. Though questions of nationality affect us but little where music is concerned, we attached particular importance to saying openly: an artist's real native land is that of his mind.

(To be continued.)

JOHN OXENFORD'S DRAMATIC WORKS.

(To the Editor of the "Musical World.")

MY DEAR SIR,—Your correspondent, "Wellington Guernsey," referring to the list of John Oxenford's Dramatic Works published in the *Era*, states that it is an incomplete one. It should have been explained that the list (for which I am responsible) was not intended to be exhaustive; it would have been a difficult matter to have made it so without further search, and even then there might have been still some omissions of no moment. The list given was simply the result of a few hours' reference to works at hand, and I believe no important production was lost sight of. Of course, an opera or a romantic poem need not necessarily be included in such a list, though in one or two instances a musical work for which Oxenford wrote the libretto was added to the numerous dramas, comedies, and farces. It would be well if your correspondent would give us the titles of the "many more" to which he somewhat vaguely alludes in his letter. Very truly yours, T. F. D. C.
23rd March, 1877.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 31, 1877.

JOACHIM TO ERNST.

(To the Editor of the "Musical World.")

SIR,—The following letter, dated "April 13th, 1864," was given me by the late Heinrich Ernst, whose name is sufficiently well known to your readers, as, indeed, to the musical world at large. As he seemed by no means averse to its being published, I confide it to you without hesitation, to do with as you think proper.—Yours obediently,

IN MEMORIAM.

"DEAR AND HONOURED FRIEND,—However sorry I am that, after you were beginning to get better, your patience should again be subjected to so hard a trial, the confidence expressed by your medical adviser affords me consolation. I certainly had hoped, from the accounts my brother now and then gave me of you, that, on the occasion, so ardently desired on my part, of our meeting again this spring, I should once more have enjoyed the pleasure of hearing the magnificent tones of your violin! Providence, however, decrees otherwise. I am not destined, dear master, to hear you, and thus to me, thanks to your confidence, is entrusted the noble task of making the musical world of London acquainted with your newest creation. I need scarcely say with what deep love I shall devote myself to the service of your Muse. Command me as you will, and let me soon know on what day your concert can take place. I am exceedingly anxious to see your "Etudes," though I am really afraid of your fingering;* but whatever comes from your pen I will, at all events, practice, even though I may not succeed in doing them justice.—Your truly devoted friend,

"Hanover, April 13th, 1864."

"JOSEPH JOACHIM."

We have no more hesitation in giving publicity to such a letter than "In Memoriam" had in sending it. It is worthy alike the writer and the friend to whom it is addressed.—D. P.

A Paroxysm.

THE *Phare de la Loire*, speaking about one of M. Faure's recent performances at Nantes, goes into strong convulsions, and writes in an agony of superlatives. Read:—



"Of course we expected, with M. Faure's name in the bills, a magnificent performance, but the reality has even surpassed our hopes. For corroboration of our words we appeal to the enthusiasm manifested yesterday by the public. The part of Mephistopheles, as conceived by M. Faure, was a genuine revelation for everyone. The Quartet in the Garden, the Rondo of the Golden Calf, the Serenade, and the Trio of the Duel, found for the first time, we may say, an interpretation worthy of them, thanks to the voice, the accent, and the style of this grand virtuoso. With him, Mephistopheles is no longer the obsequious servant, the *famulus* of Faust, bowing to all the latter's caprices and whims. From the day that Faust, to recover his youth, gave himself up to him, the tiger carried off his prey to the depths of the forest. Well might he say to the infernal genius whose bondsman he has become, as Dante says to Virgil:—

'Tu Duca, tu principe, tu maestro.'

(You are my leader, my prince, my master.)

"All have to submit to so absorbing a character. Faust, Marguerite,

* "Grippe," "Grips," "Grasps." In allusion, we presume, to the uncommon grasp of Herr Ernst's left hand.—Translator.

and Valentin disappear, or are carried away in the whirlpool conducting to the final abyss. It is upon this notion that M. Faure has based his conception of Mephistopheles, and it is with the means so liberally lavished on him by nature that he has carried it out, employing in the task all the most exquisite perfection attainable by consummate art. We could say nothing not already known about the voice, so round, so full, and so sympathetic, possessed by M. Faure, the finest barytone since the days of Martin. But there is a fact not so generally known, namely, that M. Faure who, before his voice broke, was a soprano, went to bed one night as such and woke the next morning as a barytone. . . . The first thing that strikes us in M. Faure is the marvellous ease with which he moves about the stage. No thought for the requirements of the music hampers the thorough freedom of his acting, the mobility of his physiognomy, or his attention to the slightest details. Nothing is forgotten; every effect is in its proper place; every thing has been calculated beforehand. We had never heard M. Faure in Faust. The manner in which he gave the Serenade was a perfect revelation. Previously it had always struck us as eccentric and strange—as a long musical sneer. Yesterday only were we enabled to appreciate the charming motive full of amorous tenderness, passing successively from mockery to irony, and finishing with a gnashing of teeth, satanic in its effect. The audience shared our impressions, and thunders of applause insisted on the repetition of the marvellous creation. The same success had already greeted, in the second act, the Rondo of the Golden Calf, on which, also, the great artist had set the seal of his powerful originality. The Quartet, too, in the garden scene, between Faust and Marguerite on the one hand, and Mephisto and Marthe on the other, was another genuine restitution. With its notes, in which gold is allied with brass, M. Faure's voice connected in one harmonious whole the other parts, imparting to them a sonority and a prominence of which we had previously had no idea. The Trio of the Duel was given with incomparable dash and spirit. The enthusiastic bravos and applause, together with the reiterated re-calls, must have proved to M. Faure how highly the public of Nantes appreciates his marvellous talent. . . . Shall we add in conclusion a fact more eloquent than all eulogium? The receipts of the evening amounted to 11,159 francs."

Can this be Pierre le Louche sprung up in another city?—before another public?—the public *Nantois*?—in lieu of the public *Toulourousain*? It has all the flavour (or effluvia) of Pierre. Such a shower of expletives was never hurled at the head of an unoffending artist. It is to be hoped that M. Faure received no serious injury.

Otto Barb.

THE ROYAL ITALIAN OPERA.

(From the "Echo.")

On Tuesday, in next week, the Royal Italian Opera season of 1877 will commence, and the most favourable as well as most popular form of musical art will be reinstated in its noblest Anglican temple, Covent Garden Theatre. As solid as the foundations of that edifice appears to be the superstructure of operatic art which Mr Gye has so successfully reared, and every year embellishes with new acquisitions and the genius of world-renowned musicians. The forthcoming opera season will be the twenty-eighth over which Mr Gye has presided. Such a long period of successful management is without a parallel, and would create surprise were the causes which have given stability to an onerous undertaking not perfectly understood and appreciated. Managerial promises were once considered as unsubstantial as castles in the air, and an opera prospectus as delusory as the mirage of the desert. Mr Gye has, however, taught the English public that reliance may be placed on an operatic prospectus, and that an attractive scheme is not necessarily a synonym for a deceptive picture. The result has been that the *entente cordiale* the *impresario* of the Royal Italian Opera was fortunate enough to establish between himself and the English public has never been broken, but has spread success over a long term of years, and now promises to yield the annual customary fruits—a splendid series of performances and unstinted patronage.

HERR JOSEPH JOACHIM, M^{me} CLARA SCHUMANN, and M^{lle} MARIE KREBS left England yesterday for their various destinations on the Continent—Herr Joachim for Berlin, M^{lle} Krebs for Dresden, and M^{lle} Schumann, we believe, for Switzerland.

OCCASIONAL NOTES.

ROYAL ACADEMY OF MUSIC.—An interesting competition took place on Tuesday, at the Royal Academy of Music. The prize was a gold medal, presented by Dr Llewellyn Thomas, Physician to the Academy, for declamatory and expressional singing, the contest being confined to sopranos and contraltos. The judges were not in this instance chosen from the ranks of the Academy Professors, the committee obtaining the services of Mr. W. A. Cummings, the Chevalier Lemmens, and Mr Sims Reeves. There were sixteen competitors, and the medal was awarded to Miss Ellen Orridge; Miss Mary Davies and Miss Marian Williams being commended.

THE city of Munich—if report speaks truth—can boast of a phenomenon in the person of Herr Maximilian von Baligand, Chamberlain to the King of Bavaria, and formerly captain in the Bavarian army. This gentleman possesses a most extraordinary musical memory. Not only does he know by heart *Guillaume Tell*, *L'Africaine*, all Weber's operas, and others, but, likewise, all Wagner's operas, from *Rienzi* to *Der Ring des Nibelungen*, beginning wherever he is requested. Moreover, if a piece of music, either for the piano or in score, is given him, he will look over it for three, five, or ten minutes, according to its length, and then play it off on the piano without missing a single note. "Prodigious!" to adopt Dominie Sampson's favourite word—if, as before remarked, report speaks truth.

ONE of the most celebrated musicians and poets of antiquity was Dorion, mentioned by Plutarch as being particularly eminent as a flautist. He enjoyed also a high reputation for repartee. His music and poetry have been lost, but many of his pleasantries have been preserved. For instance: Supping one night with Nicocreon in the island of Cyprus, he admired very much a rich gold cup on the sideboard. "The goldsmith will make you just such another, whenever you please," said the prince. "He will obey your orders much more readily than mine," replied Dorion, "so let me have that cup, and do you bespeak another." Athenus remarks upon this answer that Dorion completely falsified the proverb which says:—

"To flute-players nature gave brains, there's no doubt,
But alas! all in vain, for they soon blow them out."

On another occasion, having lost at a supper a large shoe, which he wore on account of one of his feet being much swollen by the gout, "The only harm I wish the thief," he remarked, "is that the shoe may fit him." Dorion was a great glutton, but his wit and talents made amends for this failing, and he was a welcome guest wherever he went. Philip of Macedon used frequently to invite him to his banquets.

THE well-known ballad, "My Lodging is on the cold Ground," the air of which was once extremely popular, was originally sung in a play called *The Rivals*, the vocalist being Mrs Davis, familiarly called: Moll Davis, and afterwards mistress to Charles II. The play was acted by Sir W. Davenant's company in Lincoln's Inn Fields. The mezzo-tint portrait, after Lely, of Mrs Davis, shows her to have been a most lovely woman.

CONCERTS VARIOUS.

SCHUBERT SOCIETY.—The twelfth *soirée musicale*, given by the members of the society, took place on Wednesday, 21st March, in the Beethoven Rooms. The following members appeared: Vocalists, Miss St Clair, Mdme Bauchais, Mdme Schuberth, Miss Woodcock, Miss Periere, Miss K. Oscar Byrne, Mdme Rossetti, Miss Grosvenor, Miss Mary L. Seares, Miss Welmsley, Mr W. Blake, Mr Goff, Herr Irevia; Instrumentalists: Pianoforte, Miss Emily Ottley, Miss Charlotte May, Mr H. G. Hopper, Herr Hause; Violin, Herr Hause; and Violoncello, Herr Schuberth. There were twenty-three "numbers" set down for performance, and when we state that every piece named in the programme was given (a "fanatico per la musica," assures us so), we must, at least, admire the "business qualification" of the energetic founder and director, Herr Schuberth, the faith of the executive members who accepted Herr Schuberth's programme, and the patience of the audience who sat it out. We cannot give our readers a detailed account of the concert—the twelfth of the eleventh season—because it would be a string of

eulogies, each member who played or sang receiving applause at *entrée* and exit. The audience were perfectly satisfied with all they heard. Who, then, has a right to complain?

MDME GREIFFENHAGEN's concert took place on Tuesday evening last at her residence, 10, Upper Bedford Place. Mr F. H. Cowen's cantata, *The Corsair*, formed the first part of the programme, and was on the whole very well rendered. The second part was miscellaneous. Mdme Greiffenhagen introduced two *débütantes*: Miss Percy, who has a fine contralto voice, and Miss Greiffenhagen, who obtained an encore in a pretty French song. The *carafina* in *Linda di Chamouni* was sung by Miss Clara Jecks, who goes on improving. We may congratulate Mdme Greiffenhagen on another success. E. B.

ORGAN RECITAL.—We subjoin the programme of the organ recital by Mr W. T. Best, on the great organ at the residence of Mr Nathaniel J. Holmes, "The Hall," Primrose Hill Road, Regent's Park, on Saturday afternoon last, March 24th:—Grand March in E flat major (H. Smart); Paraphrase of the *Pregiera* from Rossini's *Maometto Secondo*, "Giusto Ciel" (W. T. Best); Organ Concerto in F major (Handel); Benediction Nuptiale, pour l'Orgue (C. Saint-Saens); Gavotte from Sixth Violoncello Sonata, and Fugue for the Organ, No. 2, in G minor (Bach); Marcia Eroica and Finale (W. T. Best); Offertoire pour l'Orgue (Ambroise Thomas); Organ Sonata, No. 4, in B flat (Mendelssohn); Overture, founded on the Austrian Hymn (Haslinger).

PROVINCIAL.

NOTTINGHAM.—At the Mechanics' Hall, the Sacred Harmonic Society, assisted by Miss Williams, Mdme Enriquez, Mr Vernon Rigby, Mr Hilton, and a band of forty performers, gave one of the most successful concerts that has ever been heard in Nottingham. The performance commenced with Rossini's *Sabat Mater*. The delicate intonation given by the band to the opening passages was a foretaste of good things to follow. Mr Vernon Rigby's voice was heard to advantage in the "Cujus Animam," in "Quis est Homo" Miss Williams and Mdme Enriquez made a favourable impression, Mdme Enriquez also distinguishing herself in "Fac ut portem." In the air and chorus, "Inflammatus," Miss Anna Williams proved herself an excellent singer. Neils Gade's *Zion* (performed for the second time in England), followed, and gave an opportunity to the choir to display "the high cultivation, careful practice, and untiring energy which must possess the mind and voice of every individual member of the society." Some favourite selections given by the principal artists completed an attractive programme. Mr Essex presided at the organ, and Mr Henry Farmer conducted with his well-known ability.

DUNDEE.—Miss Carina Clelland and party have just concluded a very successful tour in the north. The *Dundee Advertiser* of March the 22nd, in noticing the performance of *Elijah*, says, "We can hardly tell which of the sisters pleased her audience most." Miss Carina Clelland's recitatives were well delivered, and in the air, "Hear ye, Israel," she displayed abilities worthy the sympathy manifested towards her. Miss Edith Clelland, contralto, achieved a marked success in "O rest in the Lord."

BLARIGOWRIE.—The Choral Society gave a performance of *The Messiah* on March the 22nd. The principal vocalists were the Misses Carina and Edith Clelland, Messrs Reed, Larwell, and Thurlay Beale. Mr S. Hirst conducted.

LEEDS.—A special organ recital was given last Wednesday week by Dr Spark, at the town hall, at the request of Chief Justice Coleridge, many of the numbers being, we understand, selected by his Lordship. The recital opened with the double chorus, "From the Censer," followed by Cherubini's "Ave Maria," Bach's Prelude and Fugue in B flat major, and Reminiscences of *Idomeneo*. The "Bells of Aberdovey," in which the organist was enabled to use the carillon stop, so pleased the audience that Dr Spark was compelled to repeat it. Selections from Mozart's *Requiem* (the "Dies Irae" being particularly effective) and Handel's Coronation Anthem, "Zadok the Priest," brought the recital to a close. Lord Coleridge applauded each piece heartily. There was one of the largest audiences we have ever seen at an organ recital.

BRIGHTON.—At the Aquarium concerts Mad. Matilde Ziméri has been, lately, the "star." Since Mad. Matilde Ziméri's last appearance in Brighton her voice has considerably improved. *The Herald* says:—"Matilde Ziméri is a gifted *artiste*, whose efforts have nightly been heard with pleasure. Her repertoire includes English, French, and German songs, which her pleasing voice and cultivated style have made acceptable additions to the programmes."

NORFOLK AND NORWICH MUSICAL FESTIVAL.

(From the "Norwich Argus.")
No. 3.

Previous to resuming my remarks anent the Festival arrangements, I wish to correct an erroneous impression that has been created by one observation in my letter of the week before last. I then stated that "twenty years ago the schemes used to be far more attractive, inasmuch as they contained many new works by famous composers." I did not, however, mean it to be inferred that during the period subsequently intervening the works produced have been of less importance, which is undoubtedly not the case, but rather that they have been fewer in point of number, and recently have not been regarded as the vital element in the scheme which the novelties properly speaking are. Now the decline in the Festival balances is virtually to be dated from the meeting of 1866, at which the Prince and Princess of Wales were present, and Sir Julius Benedict's *St Cecilia* was brought out, and it is quite sufficient, for the purposes of my argument, to call this interval of ten or twelve years, the "present," as compared with the "past," or immediately preceding Festivals.

I wish, indeed, that there were some hope of securing the presence of their Royal Highnesses for 1878; and if their kind anxiety for the welfare of your Hospital might be taken as a criterion, this happy contingency should not be so very remote. One thing that could possibly conduce to it should in any case be done, viz., to hold the Festival at the end of October instead of in the middle of September. The latter date has never been found advantageous, whereas by the former the country families are more settled in their country homes, and the first cravings of the shooting season will have been appeased. But there are many more advantages to be gained by this change than I can now stay to point out. I can only draw attention to it as a matter for close consideration, and I trust to see it carried out among the many other reforms I am desirous of seeing brought about.

It will not, perhaps, be out of place to mention here one improvement that could be made, although this certainly has nothing to do with the Festival Committee. It is that the Ball which the hospitable proprietor of Cossey is pleased to give in the Festival week should take place on the Monday, on which day it would not clash with any of the performances, and a counter-attraction would not exist, which has hitherto drawn away many who would otherwise have attended the concert taking place on the same evening.

I have said that your county families (always excepting those who have never ceased to take a prominent part in the affair) are no longer to be depended on for support; and, so far as their voluntary offers or assistance are concerned, this is certainly the case. Is it, however, to be taken for granted that they would refuse help if personally solicited and pressed to give it? I opine not, and I should like to see at least one more attempt made to rouse their waning interest in this old and honoured institution. It might be done in two different ways, both of which are, I fancy, worth essaying. *Imprimis*, why should not the guarantors, who have never been called upon to pay one farthing towards the fund which they have undertaken, if necessary to subscribe, be asked to foster in a direct and substantial manner an enterprise to which they ostensibly give countenance and aid? Instead of only being prepared to give a certain sum in case of deficiency (a responsibility which I fear comparatively few would again undertake were it positively realised), would it not be a far more beneficial act if each guarantor were to purchase tickets to the amount of, say, half the sum down in his name, and guarantee payment of the other half just as at present? A course something like this has been, I believe, adopted with the Three Choirs Festival, and with marked success. By leaving the Festivals to get support as best they could, failures were nearly always the consequence, and in the end the guarantors had to make up the deficiencies; but, by starting them with something more than empty promises, the meetings have received an impetus that has lately achieved for them the most brilliant results. Were this proceeding tried at Norwich, there is every reason to believe that it would be found to work with equal success.

The other course that I would suggest is, to reinforce the General Committee by electing as members some of the comparatively young and energetic heads, not only of the county families, but of the large firms in your city. Such men would have opportunity and leisure for the exercise of personal influence among their friends, and, as members of the Committee, would have an authority and interest in the welfare of the Festival which they do not now possess. As far as possible, the general arrangements should be completed by the beginning of the year in which the meeting is to take place; the active members of the Committee should thereupon commence their labours, and leave their friends no peace till they had obtained from them promises to take tickets or give donations to the charities.

Having fully entered into the matter of the performances, I have only to say, as regards the artists, that there should of course be engaged one perfect and unexceptionable quartet of English vocalists, the finest oratorio singers obtainable at the time; one favourite operatic *prima donna* who can be utilised at as many concerts as possible; and such other vocalists as may be necessary and useful for the execution of work of minor importance, and whose co-operation will add to the general attractiveness of the performances. The excellence of the latter ought, I need hardly say, to be much increased by the extra rehearsals to which I suggest the Monday should be devoted; and if Norwich adopts this very necessary measure, she will set an example that all the other provincial Festivals will do well to follow. And in yet another respect will Norwich do wisely to take the lead, namely, in paying, and paying adequately, for the new works. If a festival is to foster art as well as aid charities, it should be made to do so with as generous a hand as circumstances will admit of; and I cannot conceive any wiser disposition of the £130 left from the last Festival than to invest it in such novelties as would help to make the balance of 1878 tenfold as large as that of 1875.

Here, for the present at any rate, I must bring my task to a close. I should not have thus presumed to condemn a system of management that has in its time borne good fruits had I not felt convinced that alteration and reform have become inevitable necessities. It is my sincere hope that the suggestions which I have endeavoured to present in practicable shape will receive attention from those whose duty it is to prevent a recurrence of the failures that have attended the last few festivals. Their aim must be to render the scheme universally attractive, to obtain for it support from all classes, to do away with superfluous performances, to so arrange those which are given as to be complete in all respects, and above all things to shun the penny-wise and pound-foolish system which has been found to work so disastrously.

SENSIBLE ADVICE.

The career of a musical composer has never been esteemed a lucrative career, but it is in Italy, more especially, that lyric composers, even those who are well known and applauded, find it difficult to live by their talent, for the want of a protective legislation and a regular system of authors' rights. The Italian papers are now publishing an appeal to public charity in behalf of Enrico Petrella, the composer of *Jone*, *La Contessa d'Amalfi*, &c., who, grown infirm, is on the point of being taken to the hospital. A subscription, also, has been got up in favour of the family of Costantino Dall'Argine, composer of *I due Orsi*, of the ballet, *Nerone*, &c., who died in want, a fortnight since, aged thirty-four. Such cases of misfortune are heart-rending. Yet many of them might be so easily prevented! Italy owes it to herself to renounce her old system and follow France in guaranteeing to producers a solid share in the profits of their works.—*Revue et Gazette Musicale*. (Io Brande!)

MEMORIES.*

Waken ye, mem'ries of childhood,
Come from your silence and shade!
Tell me of rambles through wild-wood;
Whisper me, where is my maid?
Echo, from distance replying,
Answered me sadly, "Not here!
Yonder the streamlet is sighing,
Look to it, mirrored, 'tis there."
Sweetly the nightingale pleaded,
Plaintively singing her song,
Little the crystal stream heeded,
Murmuring and speeding along.
Clear, in the waters reflected,
Shone the bright planet of Love.
"There is thy maiden, rejected,"
Whispered a voice from above.
Wistfully, sadly, I turned to
Banish from mem'ry the dream;
Strangely I lingered, and yearned to
Rest by that star in the stream.

H. MELVILLE.

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"WAGNER ACROSS THE 'POSTHUMOUS.'"

Beethoven's "Posthumous Quartets" are not everybody's music; not even the music of everybody who has gone through a course of training by Mr Arthur Chappell, and it is fitting that they should be offered from time to time as things apart. The discreet manager of the Popular Concerts could not lay them before his ordinary public without serious risk of increasing the number of those who regularly sacrifice, in a painful sense, at the shrine of classic art, and he acts wisely in presenting them as a separate entertainment which amateurs can attend who are thereto moved, and others can avoid whose education has not gone so far. The experiment made last year, and renewed on Wednesday afternoon, was as successful as, perhaps, could have been anticipated. The quartets in E flat (Op. 127) and F (Op. 133) were admirably played by MM. Joachim, Ries, Straus, and Piatti; and, when all was over, everybody appeared satisfied, though, it may be, few could boast of actual edification. According to Richard Wagner, who has largely discoursed upon the later works of Beethoven—vide his *Oper und Drama*—there is only one class of people that can get much good out of the Posthumous Quartets. To all others they are barren, because the result of a "mistake." Beethoven yearned with the "consuming, glowing, vital impulse of all artistic creation" to convey a "perfectly decided, clearly intelligible individual purport" in a language "capable only of expressing a sensation generally." This was his mistake, according to the master of Bayreuth—the mistake of a man who tries to make flowers productive without the aid of pollen. Of course he failed, for, although by his "very great error" he more fully revealed the capacity of music as a means of expression, he could not make himself intelligible. "Most of Beethoven's works of this period," says Wagner, "must be regarded as involuntary attempts to form for himself a language for his yearnings: so that they often look like sketches for a picture, about the subject of which, indeed, the master had made up his mind, though not about its intelligible arrangement." All of them, we are further told, belong to "the great painful period of suffering—of the deeply-moved man and necessarily erroneous artist, who, in the strong convulsions of the painfully delirious stammering of an enthusiasm such as that of a pythonesse, produced, as a matter of course, the effect of a genial madman upon the curious spectator, who did not understand him, simply because the inspired master could not render himself intelligible." Wagner contends that the individual purport Beethoven tried to convey is possible only to the union of poetry the man and music the woman; but with this we have not at present to do, his theory of unintelligibility and mystery, admitting it as true, sufficiently accounting for the interest excited by Beethoven's later utterances. The mysterious always fosters curiosity. The jabbering of "unknown tongues" in Edward Irving's church drew larger congregations than the best eloquence of the gifted Scotchman, and where one person would go to inspect a masterpiece of visible machinery, ten would go to play chess with an automaton. But is it simply on this account that cultivated musicians avail themselves of every opportunity to know the Posthumous Quartets better? Do those works exercise over the mind merely the influence of a pythonesse raving in the heat of a delirious inspiration? We imagine that this is very far from being the case. That they convey to anybody the precise thoughts which dictated them is unlikely, but the communication of man with man does not depend for impressiveness upon exact definition. The mysterious symbolism of ancient Egypt has its lessons even for those from whom the things signified are hidden, and silent Stonehenge speaks "with most miraculous organ." Indeed, this indefiniteness, far from being the shame, is the glory of music. No other but an inarticulate, unfathomable speech could, as Carlyle says, "lead us to the edge of the infinite and let us for moments gaze into that." Such works as were played on Wednesday afternoon are not, therefore, unintelligible in the strictest sense. We feel, each in his degree, "the pain and pleasure, rapture and horror" with which Wagner credits them, and we recognise and sympathise with the outpourings of a human soul, though we may not comprehend every inflection. But the class which Wagner holds to be most directly benefitted by Beethoven's "mistake" is found in the composers who work to please the public, and who discover "a fruitful source of plunder" and a "luxuriantly nourishing element for their universal musicising" in the result of his efforts. To use a familiar illustration,

Beethoven went before, ploughing virgin soil, and they follow after, like so many crows devouring the worms thrown up by the share. On this sustenance, we are informed, some of them continue to musicise very decently and respectably. Well, and why not? If the truth be told, Wagner himself has followed a good many ploughs, crow fashion, and, aided by remarkable powers of assimilation, grown fat on the pickings. If, then, the many composers of various degrees who attended St James's Hall, on Tuesday were in search of material for decent and respectable musicising, we have another reason for hoping that Mr Arthur Chappell may go on with Posthumous Quartet concerts year by year.—D. T.

A CHANCE FOR COLLECTORS.

On the 17th April, and three following days, the library of the late Ch. de Coussemaker, the learned musicologist, and author of the *Histoire de l'Harmonie au moyen âge*, will be brought to the hammer in Brussels. The Chevalier van Elewyck, who has studied the catalogue of the vast collection, gives us the following details respecting it:—

"Since the Fage and the Farrenc libraries were sold, no more complete collection than that of M. de Coussemaker has been offered to public competition in Europe. Thus everything ever written by Raymond, Villoteau, Bottrigaro, Doni, Father Martini, Forkel, Burney, Lustig, Dom Calmet, Amiot, Burette, de la Borde, the Abbé de la Rue, Danjou, Kieseweter, and fifty other musical masters, is included in it. Several of the manuscripts of the late M. Fage's essays on musical diptherography are also to be found in it. The collection of national and historic songs is, we think, quite unique. We will say as much of the works concerning the corporations and confraternities of musicians. We may mention, as real biographic gems, some manuscripts of the thirteenth century concerning Gui d'Arezzo, Odon de Cluny, Jean de Muris, &c. We should never end were we to mention all the general treatises classed under the heading *Didactic*. There are some of all countries and of all schools. There are, likewise, two manuscript 'Graduales,' 'magnificent specimens' used by the Carthusian monks of old, as well as a large number of detached leaves of hymnaries, processions, and special services of all kinds."

As the reader will perceive from this rapid summary, M. de Coussemaker's library possesses a universal musical interest, apart from that connected with certain special works relating to Flemish music. We are consequently at a loss to imagine what can have induced the family of a French scholar, and a member of the Institute, to take this rich collection to Brussels.—*Le Ménestrel*.

THE BIRD OF PASSAGE.*

From the Italian of Felice Mariani.

Away! away! thou summer bird,
For autumn's moaning voice is heard,
In cadence wild and deep'n'g swell,
Of winter's stern approach to tell.
Away! for vapours, damp and low,
Are wreath'd around the mountain's brow;
And tempest clouds their mantle fold
Around the forest's russet gold.

Away! away! o'er earth and sea,
This land is now no home for thee;
Arise and stretch thy soaring wing,
And seek elsewhere the smiles of spring;
The wand'rer now with pinions spread
Afar to brighter climes has fled;
Nor casts one lookward back, nor grieves
For those sere groves whose shade he leaves.

Why should he grieve? the beam he loves
Shines o'er him still where'er he roves;
And all those early friends are near,
Who made his summer-home so dear.
Oh! deem not that the tie of birth,
Endears us to this spot of earth;
For, wheresoe'er our steps may roam,
If friends are near, that spot is home.

No matter where our fate may guide us,
If those we love are still beside us.

WELLINGTON GUERNSEY.

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BALFE'S TRIO IN A.

(To the Editor of the "Musical World.")

SIRRAH,—In a notice of a Popular Concert the musical critic of the *Examiner* has some remarks upon Balfe's Trio, from which, bedad! I've cut out the passages I like the best:—

"Few people were aware that the composer of *The Talisman*, *The Bohemian Girl*, and other operatic works of the lighter kind, had ever ventured on the dangerous ground of chamber music. Balfe is justly-admired for the easy flow of his tunes and a certain skill of orchestral combinations. . . . How, then, it might justly be asked, could he hope for success in the chastest, soberest form of music—a form which admits of few effects of mere sound, and in which everything depends on noble melody and artistic workmanship of the highest kind? Under the circumstances, it is indeed surprising how successfully Balfe has gone through this self-chosen ordeal. His Trio for pianoforte and strings, in A major, occupied—as the programme tells us—his leisure moments at Rowney Abbey, Hertfordshire, in 1866, while he was busily engaged upon *The Talisman*. These details regarding its origin are illustrated by the character of the work itself. There is about it something leisurely—free-and-easy, we might almost say—which is by no means incompatible with grace and harmoniousness of impression. The formal difficulty Balfe has overcome, or rather avoided, by keeping as strictly as possible to the established models of the period preceding Beethoven. . . . Invention and graceful elaboration of themes are, of course, a very different matter, and in that respect the Trio may be considered a favourable specimen of its composer's style. The *adagio* especially is a charming melody, not without breadth and pathos, and the *scherzo* in $\frac{3}{4}$ time fully deserved the encore unanimously demanded. . . . The work, if published, will exactly meet the tastes and capabilities of a certain class of amateurs."

The other passages are more or less critical. But, be the hand of my body! as an old friend of Balfe's, I have suppressed them. The top of the morning t' ye. CAPER O'CORBY (Bart.).

Castle Crowe, March 24.

—o—
WAIFS.

The University of Cambridge has conferred the degree of Bachelor in Music on Horton C. Allison, pianist and composer, who, not long since, won the first prize at the Leipsic Conservatoire. Mr Allison was a pupil of our eminent professor, Mr W. H. Holmes, to whose instructions many other pianists and composers who have won distinction are deeply indebted.

Verdi's *Requiem* will be given this summer at Copenhagen.

M. Faure, after Lyons, will visit Marseilles and Nantes.

Herr Henri Wieniawski has been giving concerts in Copenhagen and Stockholm.

M. Saint-Saëns' opera, *Le Timbre d'Argent*, at the Théâtre-Lyrique, is a failure.

Mr Agabeg, the husband of Mad. Edith Wynne, is going the tour of the Northern circuit.

Miss Kate Santley and her company remove at Easter from the Royalty to the Standard.

Signora Teresa Stolz has publicly announced her determination of retiring from the lyric stage.

The subscriptions received for the monument to Félicien David now amount to 19,800 francs.

Herr August Wilhelmj has returned to town, and is already busily engaged about the Wagner concerts.

Mr Creswick, the tragedian, intends leaving England in the summer for the United States and Australia.

Mad. Trebelli was so successful in Copenhagen that she will, in all likelihood, appear there again next year.

Mr George F. Gear, whose concert we noticed last week, is a son of our highly-esteemed vocal professor, Mr Handel Gear.

A new work, *Briefe an eine Ungenannte* (Letters to a Fair Unknown), by Ferdinand Hiller, has just been published in Cologne.

The bust of Scribe, by Perraud, has been placed in the hall in which the French Academy of Fine Arts holds its sittings.

Mad. Ilma di Murska will appear in opera at New York next month. Her concerts in San Francisco have been profitable.

Signor Bolis has been re-engaged for next winter at the San Carlos, Lisbon. He will previously appear at the Teatro Colon, Buenos Ayres.

There is a rumour that M. Sardou's drama, *Patrie*, has furnished the subject of a grand opera, for which, it is asserted, Signor Verdi will compose the music.

Miss Elena Norton, composer of the operetta, *The Rose and the Ring*, which met with such success in Dublin, has arrived in town.

A mutual benefit society for musicians, on the model of the society in Paris, has been established in Russia. The deed constituting it bears date the 8th January last.

Herr J. J. Abert, the composer of *Astorga*, is putting the last touches to an opera for which the libretto is taken from a popular German novel entitled *Ekkehard*.

A new madrigal by Mr John F. Barnett was rehearsed by Mr Henry Leslie's choir on Tuesday evening. It will be produced to the public at Mr Leslie's next concert.

Regnard's masterpiece, *Le Joueur*, has been revived at the Comédie Française, with Delaunay as Valère, Coquelin as Hector, and Mdmé Jouassain as La Comtesse.

The two conductors of the Teatro Real, Madrid, Señor Juan Daniel Skoczpopole and Don Cristóbal Oudrid, lately died in the Spanish capital within a few hours of each other.

M. Charles R. Adams is engaged for the leading tenor solos at the Handel and Haydn Festival in Boston (U.S.) next May. He will leave Hamburg in the early part of that month.

Owing to the continued illness of M. Duchesne, the tenor, the part he was to have sustained in M. Salvayre's opera, *Le Bravo*, at the Théâtre-Lyrique, has been confided to M. Lhérie.

M. Nicolas-François Lebeau, music publisher, died recently in Paris, aged seventy-two. It was he who published the first sacred compositions of M. C. Gounod as well as his "Aubade."

M. Carvalho has expended more than 100,000 in placing *Cinq-Mars* upon the stage at the Opéra-Comique. It has been proposed to raise the prices of admission to some of the first places.

Mr R. H. Horne, the author of *Orion*, has arranged Shakspeare's *Comedy of Errors* with some additional scenes. There is a probability that it will be brought out at the Princess's Theatre.

L'Aumônier du Régiment, a one-act comic opera, words by Leuven and Saint-Georges, music by M. Hector Salomon, will be brought out in about a fortnight at the Théâtre-Lyrique. Another opera, *Après Fontenoy*, by M. Wekerlin, is in rehearsal.

Raffaello Lambiasi, the Nestor of Italian violinists died recently in Naples. Born in that city in 1795, he was appointed professor at the Conservatory in 1842, and held the post to the last. For fifty-six years he was a member of the orchestra at the Scala.

Relief was afforded from the strained attention due to the staple of the programme by Mdmé Schumann's very able and thoughtful performance of the Waldstein sonata, as well as by the singing of Herr Henschel in four of the great master's songs.—*Epheus Egg.*

Bathylle, the work which obtained for its authors, MM. Blau and W. Chaumet, in 1875, the Cressent prize has been put into rehearsal at the Paris Opéra-Comique. The first performance will, it is hoped, follow pretty closely on the first performance of *Cinq-Mars*, which is fixed for the 8th or 10th of April.

MISS CATHERINE PENNA.—The great success of this young soprano in oratorios and miscellaneous concerts has induced the director of Her Majesty's Theatre to offer her an engagement. She, however, has declined it, preferring to continue for the present the career which has brought her so many laurels.—*Communicated.*

It is said that the Emperor of Austria, who witnessed the second performance of *Die Walküre* at the Imperial Operahouse, Vienna, was so much pleased that he expressed a wish to Herr Jauner to see the entire Tetralogy. In consequence of this, Herr Hans Richter was dispatched to Bayreuth for the purpose of obtaining Herr R. Wagner's authorisation, which will not, probably, be withheld.

A new organ, by A. Cavallé-Coll, was inaugurated on the 15th inst., in the chapel of the Grand Seminary at Cambrai. The Superior of the Seminary blessed the instrument, and M. Guilman, organist of the Trinité, Paris, then, so to speak, put it through its paces. The same firm have recently supplied a new organ, a present from the Municipality, to the church of Notre-Dame-des-Champs, Paris, and another to the town of Boulogne.

According to the *New York Herald* the arrangements for the erection of the new operahouse in the Empire City are all made, and the ground purchased. The external length of the building will be 200 feet, and its breadth 148, including the projection of the portico and the towers which will contain the upper staircases. The outer walls will be 80 feet high; the style, that of the Italian Renaissance.

Mdlle Galli-Marié's little case with her *costumier* about a dress has given rise to some merriment in theatrical circles. Having ordered a costume, she complained of the price—over 500 francs—and laid stress upon the fact that she is "toute petite." The opposing counsel ventured to assert that, what was wanting in length was made up for in breadth! Nevertheless, the actress gained the day, the price being reduced to 200 francs.

Some weeks ago I suggested that the interests of Lord Dudley and a "well-known West End wine merchant" in the proprietorship of Her Majesty's Theatre should be consolidated. I am informed that this has now been done, and that Mr Tod-Heatley has purchased the Earl's interest for a sum of money less by several thousands of pounds than the amount bid by Mr Nagle a few weeks since. As, however, Mr Tod-Heatley had a large claim in respect to dilapidations, the amount paid by him was to some extent a compromise. However this may be, opera-goers may be congratulated on the chance of getting back to their old haunts. Mr Mapleson will open Her Majesty's Opera at its original home on the 28th April.—*Mayfair*.

The *New York Dramatic News* is rather out-spoken with regard to Ole Bull. It says: "We cannot but regard him, in plain terms, as a most formidable humbug, for we must speak of a man from the standpoint of his pretensions. Here is one whose mere name suffices to crowd Steinway Hall, yet his merit is less than that of any of the many violin players who have been here of late years. We cannot speak of him in the same breath with such artists as Wieniawski and Vieuxtemps; and even Mr Vivien, the regular violinist of the Essipoff concerts, is far his superior. Mr Bull, taken altogether, is a mere trickster."

The information which we gave three weeks ago to the effect that after all London would have a second Italian opera this season, has been officially confirmed. We understand that Her Majesty's Theatre, which Mr Mapleson has taken for the season, is being fitted, decorated, and upholstered with all possible despatch in view of the opening of the house on the 28th of April. There is much to be done, particularly as regards the fittings and the upholsterers' work; but Mr Mapleson is a man of energy and infinite resource, and from what we saw of the theatre yesterday we quite believe the house will be ready by the day fixed for the opening. The ceiling is beautifully decorated, and when the work is finished the house will have a remarkably handsome appearance.—*Whitehall Review*.

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HER MAJESTY'S THEATRE, HAYMARKET.

Mr MAPLESON has the honour to inform the Patrons of, and Subscribers to, HER MAJESTY'S OPERA that the Season will begin on

SATURDAY, 28th APRIL, 1877.

THE FOLLOWING ENGAGEMENTS HAVE BEEN ENTERED INTO:—

Mdme CHRISTINE NILSSON,	Signor TALBO (his first appearance),
Mdlle CAROLINA SALLA (her first appearance in England),	Signor CARRION (his first appearance in England), Signor RINALDINI,
Mdlle MILA RODANI,	Signor GAYARRE (his first appearance in England),
Mdlle MATHILDE NANDORI (her first appearance in England),	Signor GRAZZI,
Mdlle ELENA VARESI,	Signor TAMBERLIK (his first appearance at Her Majesty's Opera).
Mdlle ALWINA VALLERIA, Mdme TREBELL-BETTINI, Mdme TIETJENS.	Signor ROTA, Signor DEL PUENTE, Signor GALASSI, Signor MEDINI,
Signor FANCELLI,	M. GONNET,
Signor MILLET CABERO (his first appearance in England),	Signor BROCCOLINI, Signor BORELLA, M. FAURE.

Director of the Music and Conductor Sir MICHAEL COSTA.

During the Season the following Works will be produced:—

GLUCK's Opera, "**ARMIDA**" (first time in this country). The Italian translation by Salvatore Marchesi. Armida, Mdme Tietjens (her first appearance in that character).
ROSSINI's "**OTELLO**." Desdemona, Mdme Christine Nilsson (her first appearance in that character these seven years); Iago, M. Faure; and Otello, Signor Tamberlik.
CHERUBINI's Tragic Opera, "**MEDEA**." Medea, Mdme Tietjens (her first appearance in that character these seven years).
WAGNER's Opera, "**THE FLYING DUTCHMAN**." Senta, Mdme Christine Nilsson (her first appearance in that character); and Vanderdecken, M. Faure (his first appearance in that character).

Selections will be made from the subjoined Repertoire:—

"Roberto il Diavolo" Meyerbeer.	"Don Pasquale" Donizetti.	"Faust" Gounod.
"Lucrezia Borgia" Donizetti.	"Rigoletto" Verdi.	"Il Trovatore" Verdi.
"La Traviata" Verdi.	"La Figlia del Reggimento" Donizetti.	"Fidelio" Beethoven.
"Il Barbiere di Siviglia" Rossini.	"Catarina" Auber.	"Il Flauto Magico" Mozart.
"Gli Ugonotti" Meyerbeer.	"Talismano" Balfe.	Semiramide Rossini.
"Le Nozze di Figaro" Mozart.	"Marta" Flotow.	Der Freischütz Weber.
"Lucia di Lammermoor" Donizetti.	"La Favorita" Donizetti.	"Dinorah" Meyerbeer.
"Il Don Giovanni" Mozart.	"Ballo in Maschera" Verdi.	"Lohengrin" Wagner.
"Norma" Bellini.	"La Sonnambula" Bellini.	

Maeistro al Piano Signor LI CALSI.

First Violin Solo Mons. SAINTON.

Chorus Master Mr SMYTHSON.

Organist Mr WILLING.

The Costumes by Miss ANSELL and Mr COOMBS.

Stage Manager Mr E. STIRLING.

Maitresse de Ballet Mdme KATTI LANNER.

The Furnishing, Upholstery, &c., &c., has been placed entirely in the hands of Messrs MAPLE & CO., of Tottenham Court Road.

The SUBSCRIPTION will consist of THIRTY NIGHTS, and the TERMS will be as follows:

Boxes on the Third Tier for Four Persons	30 Guineas.	Orchestral Stalls each	28 Guineas.
" " Second " " "	60 "	Reserved Dress Circle Seats " "	18 "
" " First " " "	100 "	Reserved Amphitheatre Stalls	
" " Grand " " "	200 "	(First or Second Rows) " "	12 "
" " Pit " " "	180 "		

ALL SUBSCRIPTIONS TO BE PAID IN ADVANCE.

Application to be made to Mr BAILEY, at the Box Office under the Portico of the Operahouse, Her Majesty's Theatre, which is open daily from Ten to Five; or to Mr MITCHELL, Messrs LACON & OLLIER, Mr BUBB, Messrs CHAPPELL, Bond Street; Mr A. HAYS, Royal Exchange Buildings; Messrs KEITH, PROWSE, & Co., 48, Cheapside; Mr OLLIVIER, Old Bond Street; and Mr S. HAYES, 201, Regent Street.